



# MUSIK & MIGRATION

## Workshop

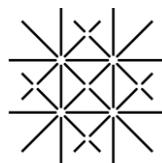
Basel, 6. Oktober 2017, 14:00 -18:30 Uhr  
Musik-Akademie Basel, Klaus Linder-Saal

SNF-Forschungsprojekt «Musik und Migration. Interaktionssphären,  
Veränderungsprozesse und transkulturelle Verflechtung in der Musikregion Basel»

Ein Projekt der Hochschule für Musik Basel  
in Kooperation mit dem Seminar für Soziologie der Universität Basel

Forschungs-Team

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Silke Schmid, Anja Wernicke



## PROGRAMM

### 1. Block

- 13:30 Türöffnung  
14:00 Begrüssung und Einführung

#### Keynote Speakers

Keynote 1: Lisa McCormick, University of Edinburgh  
«Orchestrating Solidarity: Symphonic Diplomacy after the Cold War»

Keynote 2: Byron Dueck, The Open University  
«Conservatoires and the reproduction of musical publics»

Keynote 3: Theresa Beyer, Norient Research Network  
«Researching Music in Times of Digitalization»

- 16:00 Kaffeepause (in der Caffetteria)

### 2. Block

- 16:30 Vorstellung SNF-Forschungsprojekt «Musik und Migration»  
16:50 Vorstellung Forschungsthese 1 («Cloud»)  
Vorstellung Forschungsthese 2 («Character»)  
Vorstellung Forschungsthese 3 («Cloister»)

Diskussion in Arbeitsgruppen  
Konklusion und Schlussrunde im Plenum

- 18:30 Abschluss und Apéro (in der Caffetteria)

## ABSTRACTS KEYNOTE SPEAKERS

**Lisa McCormick, Lecturer in Sociology, University of Edinburgh**  
«Orchestrating Solidarity: Symphonic Diplomacy after the Cold War»

In the 20th century, the symphony was deeply politicized; orchestras became implicated in nationalist political projects, and they played a visible role in cold war international relations. This paper considers symphonic diplomacy in the 21st century. When orchestras embark on international tours today, are they still performing the nation, or is there more to their repertoire? Under what conditions can these concerts foster cosmopolitanism? To answer these questions, I examine three cases from a social performance perspective: the Simón Bolívar Youth Orchestra's concert at the London Proms in 2007, the New York Philharmonic's concert in Pyongyang in 2008, and the Tehran Symphony Orchestra's concert in Geneva in 2010. The analysis reveals the indeterminacy of symbolic processes even in such tightly-controlled and highly-ritualised environments, and the potential for the arts to cultivate civil sociality in a globalised world.

**Byron Dueck, The Open University**

«Conservatoires and the reproduction of musical publics»

Notwithstanding an increasingly cosmopolitan outlook, exclusions persist in higher education in music. This paper examines some such exclusions, drawing on my experiences at conservatoire-style institutions in Canada, the United States, and the United Kingdom. I begin by exploring how music education contributes to the production and reproduction of musical 'publics' – formations constituted through the circulation of musical practices, publications; and orientations. This discussion extends a concept of musical publicness elaborated in some of my recent work (see, e.g., Dueck 2013a, 2013b, 2016; for writing that has influenced this theory, see Warner 2002, Berlant 2008, Stokes 2010, Born 2013). I then consider two problems. First, even as conservatoires demonstrate a growing openness to global diversity, they risk perpetuating exclusions along lines of race and social class. Second,

training at conservatoires rarely prioritises low-status forms of musical labour – for example, the education of young children, or work in areas of participatory and ‘functional’ music making – even though such labour often shapes the early experiences of people who go on to be conservatoire students, and even though a good many conservatoire students take up jobs in such areas when they graduate. The paper asks whether increasing competition for top musical talent continues an orientation that has long been characteristic of the conservatoire: a privileging of certain forms of high-status musical labour taken up by only a very few musicians – and a related devaluing of the kinds of labour responsible for reproducing musical publics in the first place.

### **Theresa Beyer, Norient Research Network**

«Researching Music in Times of Digitalization»

Today, with the Internet, more music is produced than ever before: Musicians and Sound Artists all over the world make themselves heard through Soundcloud, YouTube and Twitter. To get oriented in this overwhelming amount of data and knowledge, the Bern-based network Norient proposes a research method that involves authors from different parts of the world and different disciplines (musicians, blogger, journalist and scholars). The collaboration with the network is not just essential in the process of researching video clips, tracks and sound art from global niche genres, but also comes into play when analysing and contextualizing the content. In her input, Norient-curator Theresa Beyer introduces the book and exhibition project «Seismographic Sounds» and reflects on the opportunities and challenges of a multi-local and multi-perspective approach to music research. Does this lead towards more diversity in representing global music? And will a project based in Switzerland ever be able to question eurocentric perspectives?

#### The Norient Research Network

Norient researches new music from around the globe and mediates it multi-modally via various platforms. We discuss current issues critically, from different perspectives, close to musicians and their networks. Through the Norient Online Magazine, the Norient Musikfilm Festival, performances, books, documentary films, the «Seismographic Sounds -

Visions of a New World» exhibition and radio programs we hope to orient and disorient readers, listeners and spectators. Find out about strong, fragile and challenging artistic positions in today's fast moving, globalized, digitized and urbanized world. Norient was founded 2002 by ethnomusicologist, music journalist and cultural producer Thomas Burkhalter. The core team is based in Bern, Berlin and Milano. The network of contributors is spread around fifty countries.

## KURZBIOGRAPHIEN

**Theresa Beyer** has studied Ethnomusicology and Literature at the Universities of Bonn, Florence and Bern and works as journalist with Swiss Public Radio SRF 2 Kultur, specializing in contemporary music and pop culture. She co-runs *Norient*, where she edits books and curates exhibitions about global niche cultures in times of digitalisation. In 2016, Theresa Beyer won the Reinhard Schulz Prize for Contemporary Music Journalism.

**Byron Dueck** is Senior Lecturer and Head of Music at the Open University, which he joined in January 2012. He was previously Lecturer in Music at the Royal Northern College of Music and before that held posts as University Fellow in Music at the Open University and Coordinator of Musicology at Columbia College Chicago. He studied ethnomusicology at the University of Chicago, where his doctoral research focused on public performances of First Nations and Métis music and dance in the western Canadian city of Winnipeg. His earlier musical studies, in piano performance, were undertaken at the University of Minnesota (MMus 1998) and Wilfrid Laurier University (BMus 1994).

**Lisa McCormick** is lecturer in sociology in the School of Social and Political Sciences at the University of Edinburgh. Previously, she taught at Haverford College in the USA. Her research in the sociology of music draws on her background as a conservatory-trained cellist. She is the author of *Performing Civility* (Cambridge University Press 2015), the first study analysing the social aspects of international classical music competitions. She has also published articles in *Cultural Sociology*, *Ethnic and Racial Studies*, *Contemporary Social Science* and the *Chopin Review*. Since 2016, she has been co-editor of the journal *Cultural Sociology*. She is a faculty fellow and the Centre for Cultural Sociology at Yale University and a research associate with the Centre for Death and Society at the University of Bath.